DOCUMENT RESUME

ED 078 441 CS 200 618

AUTHOR	Randolph, James B.
TITLE	Behind the Curtain, English, Drama: 5113.50.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	72
NOTE	17p.; Authorized course of instruction for the Quinmester Program
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Acoustics; Clothing Design; *Curriculum Guides; Dramatic Play; *Dramatics; Lighting; Management; *Production Techniques; *Secondary Education; Stages; Teaching Guides; *Theater Arts; Theaters
IDENTIFIERS	*Quinmester Program

ABSTRACT

This curriculum guide is intended for a course to provide high school students with a unified study of the production staff that makes a play possible: theatre management and set design, make-up, lights, and sound staff. The activities suggested in the course may be used as a laboratory and taught in correlation with the actual production of a play, or the emphasis may be on stagecraft. Specifically, the course content consists of a study of the director and his staff, including the set designer, costumer, lighting technician, make-up artist, property master, and others. In order for the student to understand the importance of the business department, a section of theatre management has been included. The guide includes numerous suggested teaching activities and a list of student and teacher resources, including textbooks, films, and filmstrips. (DI)

FILMED FROM BEST AVAILABLE COPY

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED 071041

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

LANGUAGE ARTS

Behind the Curtain

5113.50
5114.851
5115.851
5116.851
5183.04

DIVISION OF INSTRUCTION • 1971

BEHIND THE CURTAIN

5113.50
5114.851
5115.851
5116.851
5183.04

English, Drama

Written by James B. Randolph
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethel Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

COURSE NUMBER	COURSE TITLE: BEHIND THE CURTAIN
5113.50 5114.851 5115.851 5116.851 5183.04	COURSE DESCRIPTION: A unified study of all of the allies of the actor and the playwright. A study of the production staff that make the play possible, theatre management, set design, make-up, lights and sound.

I. PERFORMANCE OBJECTIVES

A. Given background information, the student will discover the functions of the members of the production staff as they relate to the overall production of a play.

B. Given background information on stagecraft, the student will recognize the importance of designing scenery, lighting, gathering properties, and plotting sound cues.

C. Given information on the techniques of make-up and costuming, the student will create experiences to develop skill in applying these techniques.

D. Given information on the commercial functions of the production staff, the student will develop an understanding of theatre management as a means of reaching the prospective theatregoer.

II. COURSE CONTENT

A. Rationale

One means of increasing the student's interest in theatre is to keep him involved. A way of doing this is to provide him with a variety of activities such as those included in this course guide. The activities suggested in this course may be used as a laboratory and taught in correlation with the actual production of a play or the emphasis may be on stagecraft. In any case, the student-centered activities are designed to acquaint the first year student with the functions of the production staff as those functions relate to the overall production of a play. Specifically, the content consists of a study of the director, the playwright's chief interpretative artist, his staff, including the set designer, costumier, lighting technician, make-up artist, property master, and others.

In order for the student to understand the importance of the business department, a section on theatre management has been included.

B. Range of subject matter

1. Organizing the production staff

   a. Duties and responsibilities
   b. The role of the director
   c. Functions of other backstage personnel

2. Stagecraft and scene design

   a. Recognizing theatre facilities
   b. Designing scenery for a play
   c. Designing the lighting for a play

3. Techniques of costume and make-up

   a. Costuming a play for production
   b. The function of make-up

4. Theatre management

   a. Organization of the business crew
   b. Function of the business manager
   c. Developing a system for publicity and promotion of ticket sales

C. Projects

1. Have students make a survey of the theatre facilities at their school to see if they recognize such items as cyclorama, batten, header, fresnel spot, and stage brace.

2. Make arrangements for students to visit a local theatre to see scenery being constructed.

3. Invite an area director for a rap session with your students emphasizing his specific duties and the duties of other members of his staff.

4. Have students plan a mock campaign for ticket sales. Their activities should include making of posters for display as well as writing news releases.

D. Lectures

1. As most of the emphasis in this course is on practical application of production techniques, long and involved lectures should be avoided.

2. Brief lectures presented as a part of the introduction to each objective may prove helpful to students.

III. TEACHING STRATEGIES

OBJECTIVE A: Given background information, the student will discover the functions of members of the production staff as they relate to the overall production of a play.

1. Introduce students to the organization of the production staff by showing the filmstrip "The Theatre at Work" and discussing the duties and responsibilities of its members. The discussion may include the following:

    a. The playwright - chief creative artist
    b. The producer - (in a school this may be the principal or department head)
    c. The director - chief interpretative artist
    d. The assistant director - (in a school production, this person may be a student)
    e. The stage manager
    f. Aesthetic functions

        (1) Set designer and technical director

            (a) Construction crew
            (b) Paint crew
            (c) Stage crew
            (d) Sound crew
            (e) Property crew

        (2) Costume designer

            (a) Wardrobe crew
            (b) Make-up crew

        (3) Lighting designer and crew

        (4) Composer and musicians

        (5) Prompter

    g. Commercial functions*

        (1) Business manager

            (a) Treasurer
            (b) Ticket sales
            (c) Programs

*Commercial functions will be discussed in the section on theatre management.

(2) Advertising manager

(a) Campaign committee
(b) Publicity committee

(3) House manager and ushers

2. In order to give the students additional background information, show the film On Stage (1-13090) and the filmstrip "Behind the Scenes at a Theatre" by Richard Sothern. (Filmstrip distributor is Common Ground.) Narration of this filmstrip includes the following:

a. Front of the house
b. Backstage preparing for a show
c. Building and fitting scenery
d. Behind the scenes during the show

3. Visit another school which has a play in production and have students observe members of the production staff at work.

4. Have students attend the rehearsal of a play at one of the area theatres and observe the techniques employed by the director. If possible, have the director explain why he used the specific techniques that he did in rehearsing the play.

5. While at the rehearsal, have the director discuss his methods for conducting tryouts, casting, and phases of rehearsals.

6. Have students compare the directing techniques observed to those found in books on theatre production as listed in the bibliography.

7. Now that students have been exposed to the work and ideas of a director, have them write a brief report on why the director is the unifying agent of a play.

8. Have students compare the functions of other members of the production staff which they observed to those as outlined in some of the books on production and direction.

9. In order to further identify the functions of varied members of the production staff, have students compare the duties of the technical director to those of the stage manager.

10. Have students conduct a "rap session" on the value of a production staff to a play. The discussion should include analysis of the duties of each of the major members of a production staff as listed in activity #1.

11. In order for the students to identify the functions of other backstage personnel, have them investigate the duties of some of the following: stage hand, stage carpenter, painter, wardrobe mistress, make-up chairman, sound man, ticket seller.

12. To emphasize the importance of organizing a production staff, have students review the major points covered in this section. The film On Stage may be shown again to give impetus to the discussion.

13. Having given background information on the various functions of the members of the production staff, have students make a chart showing the relationships of the various positions. Also have students indicate which duties appeal to them most.

OBJECTIVE B: Given background information on stagecraft, the student will recognize the importance of designing scenery, lighting, gathering properties, and plotting sound cues.

1. Introduce the evolution of scene design through the use of cooperative investigation. Divide the class into groups so that each group can report on a particular period in theatre history. Members of the group might draw sketches, make transparencies, and prepare other media-oriented reports. Periods of interest may vary from the Egyptian, ancient Greek and Roman theatres to the Renaissance and modern. (See The Stage and the School by Ommanney, pp. 323-332.)

2. Using the method discussed in activity #1, have students investigate the various contemporary styles of design such as realism, symbolism, impressionism, etc.

3. In an effort to give students background in the principles of designing scenery, show the film Designing a Set (1-04385).

4. Have students acquaint themselves with the physical facilities of the stage so that they can identify basic items such as proscenium, tormentor, apron, flats, traveler, scene dock, counterweight system and others. Schools equipped with thrust or arena stages should have their students become familiar with these types as the ground plans will differ.

   (Scenery designed for thrust stages differs from that designed for arena or proscenium scenery. For a concise report refer to James Hull Miller's Scenic Workbook for the Open Stage which is listed in the bibliography.)

5. So that students may familiarize themselves with and use stage terminology effectively, have them study the theatre vocabulary. See The Stage and the School by Ommanney, Appendix E, pp. 504-513.

6. So that they might gain background information, have students investigate the types of stages: proscenium, arena, and thrust. A brief discussion giving the distinguishing features of each may be helpful to students at this point. (An excellent digest of this information is found in Play Production in the High School, pp. 93-105.)

7. Have students explain why the settings for arena theatres are not as extensive as those for proscenium or thrust theatres.

8. In order for students to become more informed about principles of design for thrust stages, have them research the work of James Hull Miller who created the open stage concept.

9. Have students compare the painted set of the proscenium stage with the method of projection used for the thrust stage.

10. Have students make a list of the various departments which may assist with a school production. Some examples are art department, (scene painting), home and family living department, (costumes), industrial arts-woodworking department,(set construction),etc.

11. Give background information on scenery and then have students visit the woodworking shop to recognize the various equipment used in scene construction.

12. Develop a workshop for your students for one day. Have them work backstage doing the following tasks: shifting scenery, mixing paint for flats, setting the stage for a rehearsal, etc. so that they may gain more practical experience in backstage work.

13. Using the principles of design, have the students make a model setting. The model should be made to scale, consisting of every detail of design and color. Also, it should contain the appropriate furniture, properties, doors, and windows. The students can make model furniture out of materials such as cardboard, plastic wood, or real wood. The setting should reflect that the designer has analyzed the play as to its theme and style. It is advisable to make floor plans before beginning the actual work on the model. When models are complete, permit students to display them in the school library or similar site.

14. Have students discuss the importance of a properties crew to a production. Students should distinguish among the various types of properties, (stage props, trim props, and hand props), as a means of creating mood and atmosphere, enhancing the setting, and making the action of the performer more believable.

15. Have students use the cooperative investigation technique to report on interior decoration for periods of the 30's, 40's, and 50's. Have each group investigate the social conditions of these periods and how they affected interior decoration.

16. Have students compare the styles of properties of either of the periods investigated with those used in plays of the contemporary style.

17. In an effort to give students experience in handling props, have them organize a properties crew for a play of their choice. The group should prepare a prop list and a prop plot, then gather the props needed and dress the stage. As they do this, students should observe the principles of design as well as create mood and atmosphere.

18. Have students discuss the value of sound to a play. The discussion should include special sound effects such as bells, chimes, recordings, tapes, and live sounds. Special emphasis should be given to the cueing and timing of sound effects.

19. Have students plot the sound for a play in production or one of their choice. The cue sheet should reflect the exact time that the sound is to take place.

20. Play a recording of a musical selection which may be used as background or introductory music for a play. Have students discuss and demonstrate how music may produce or enhance the mood of a play.

21. Introduce the purpose and place of stage lighting in play production. Include in the discussion the following:

    a. Visibility - provides illumination
    b. Mood - setting helps to convey this
    c. Time - daylight, evening, etc.
    d. Special effects - lightning, shadows, etc.

22. Have students investigate the functions of the various types of lighting instruments used on the stage. In discussion, the students should not only be able to list and describe the instruments, but should be able to tell specifically what the instrument is used for. Information should include:

    a. Spotlights

        (1) Piano-convex
        (2) Fresnel
        (3) Ellipsodial (leko)
        (4) Sealed beam

b. Floodlights (scoops) - used for cyclorama
c. Border lights - used for general illumination
d. Footlights - relatively useless by today's standards as frontal lighting from ceiling is more effective

An excellent section on stage lighting may be found in Play Production in the High School by Beck, et al., pp. 142-156.

23. In order for students to become more familiar with the functions of lighting, set up a workshop for a day and let them explore the lighting facilities at any school which has adequate lighting. They should examine the control board and various lighting instruments as to their physical description, function, and placement. Students should also identify the instruments as to type.

24. As additional background, show two films dealing with (1) the nature and behavior of light and (2) camera studies in light and shadow: Light and Shadow (1-01856) and Light and Dark (Art in Action, 1-04168).

25. Have students investigate color as a means of light control. Students should outline the distinguishing features of primary, secondary, warm, and cool colors as well as show the relationship of analogous and complementary colors.

26. To give the students additional experience in the study of color, have them diagram a color wheel showing the relationships of colors as described in activity #25.

27. Have students see a play at one of the universities or area theatres to observe the lighting effects. Have them discuss lighting as a major element in establishing mood and theme.

OBJECTIVE C: Given information on the techniques of make-up and costuming, the student will create experiences to develop skill in applying these techniques.

1. Introduce the technique of make-up and costuming by showing two films: Costume Designer (1-05445) and Stage Make-Up (1-11741). Emphasize that these techniques are important to the actor because they help establish character, setting, and theme. As part of your introduction, give a brief history of costumes and make-up as used in the theatre from the ancient period to the present.

   A concise discussion on the history of costumes may be found in Western World Costume - an outline history by Bradley.

2. Have students contrast the basic functions of lighting and stage decoration and scene design with that of costuming and explain what might be the most important to the actor.

3. Inform the students of the main methods of obtaining costumes. These methods include borrowing, renting, and making costumes. Have students discuss the advantages and disadvantages of each method.

4. Have students investigate the steps to be used in costuming a play. The major points that the student should observe are listed following.

   a. Research
   b. Conference with the director
   c. Sketch the costume
   d. Select materials (if making costumes)
   e. Make the costume

5. In order for students to see how costumes are made, plan a trip to one of the university theatres. Select a time when period costumes are being made. While the students are observing, have them examine the fabrics, dyes, and equipment being used. Also have students study the costume chart or sketches for the play in production.

6. Using the cooperative investigation technique, have students do research on costumes and make-up in particular historical periods. The period from 1950 to 1970 might prove very interesting. Have students make sketches, bring pictures and other illustrations to class. In addition, have students investigate the social conditions of the periods and tell how these conditions influenced the clothing and make-up that people wore during these years.

7. Have the students do research on the functions of make-up for the modern stage. They should be able to explain some basic points including the following:

   a. Types of make-up

      (1) Straight
      (2) Character

   b. Purposes of make-up

      (1) Helps create character
      (2) Accentuates normal features
      (3) Hides flaws

   c. Materials

      (1) Grease paints
      (2) Face powders
      (3) Moist rouge
      (4) Liners

(5) Cold creams, etc.
(6) Crepe and wool hair
(7) Spirit gum, etc.

d. Principles of make-up

(1) Make-up designed to be used under stage lights
(2) Size of theatre and type of play determine how make-up is to look

e. Basic steps of applying make-up

(1) Clean the face with cold cream
(2) Apply foundation
(3) Apply shadow and highlights
(4) Apply moist rouge
(5) Make up eyes and brows
(6) Put on wrinkles
(7) Paint the lips
(8) Putting on powder and finishing touches

8. Plan a workshop so students may practice application of make-up. As additional information, show the filmstrip "Make-up for the Stage" by Richard Johnson (distributed by the Alcone Company). Have students use each other as models as they practice techniques observed from the filmstrip.

9. Establish a costume and make-up crew and have students choose a play and design the make-up and costumes for it. Have students prepare at least one costume sketch for each character in the play. On each design they should list the foundation garments, the body garments, the headdress, the footwear, and the accessories. Students should also be prepared to explain their choice of color and style. The make-up plot may be placed on index cards which can be clipped to the costume sketch of a particular character. Have students indicate the type of make-up to be used, straight or character, and list the colors and supplies required.

10. If possible, have students display their sketches and designs in an area where other students might see them.

OBJECTIVE D: Given information on the commercial functions of the production staff, the student will develop an understanding of theatre management as a means of reaching the prospective theatregoer.

1. In an effort to acquaint students with the commercial functions of the theatre, invite a business manager from one of the local theatres to conduct a "rap session" with the students on theatre management. Ask the manager to discuss his duties and responsibilities, methods of promoting a play, handling of ticket sales, preparing the printed program, and budgeting.

2. Have students compare the methods discussed in activity #1 with the commercial aspect of a play as done in their school.

3. Have students discuss how knowledge of a play and its theme are of great importance to a publicity committee.

4. Given background information, have students make a chart showing the structure of the business crew. The organization should consist of the following listed members:

   a. Business manager

      (1) Advertising manager

         (a) Posters and signs
         (b) Newspaper releases
         (c) Radio and television
         (d) Handbills
         (e) School assembly previews
         (f) Person-to-person contact

      (2) Ticket sales manager

         (a) Decides on type and price of ticket
         (b) Responsible for printing of tickets
         (c) Distribution of tickets

      (3) House manager

         (a) Programs
         (b) Managing the house each night of the production

5. Have students participate in a brainstorming session to discuss the publicity campaign for a play in production. Instruct them to create themes, slogans, and poster designs.

6. In order to gain insight into the art of ticket selling, have students devise a system for selling that is different from the one now used by your school. Be sure in devising this new system that students do not violate any of the regulations that are imposed by the requirements of the school treasurer's office.

7. So that students may become aware of budgeting, have them set up a budget for a play with a breakdown of expenditures.

8. Have students write news releases for the newspaper, radio, and television. Articles should consist of information about the play itself, the cast, the director, methods of procedure in production, interesting sidelights about the cast and backstage crews, and other human interest news that the students feel would be important to the reading, listening, and viewing public.

9. Have students design a printed program for the play in production. Encourage them to make it impressive and accurate as it has to be read by the audience. Basic information that should be included is listed following.

   a. Name of school
   b. Name of play and author
   c. Date of presentation
   d. Characters and actors playing the parts
   e. Synopsis of scenes
   f. Credits to outside agencies
   g. Production crews
   h. Director and his assistants

10. As a culminating activity, have students evaluate the projects in which they have participated. Have them discuss the effects of publicity and ticket sales as well as the participation of the audience.

IV. STUDENT RESOURCES

A. State-adopted textbooks

Beck, Roy et al. Play Production in the High School. Skokie, Illinois: National Textbook Co., 1968.

Ommanney, Katherine Anne. The Stage and the School. New York: McGraw-Hill Book Co., 1960.

B. General references

Barnes and Sutcliffe. On Stage, Everyone. New York: The Macmillan Co., 1961.

Cheney, Sheldon. The Theatre: Three Thousand Years of Drama, Acting, and Stagecraft. Rev. ed. New York: McKay, 1959.

Nelms, Henning. Play Production. Rev. ed. New York: Barnes and Noble, 1958. Paperback.

V. TEACHER RESOURCES

A. State-adopted textbooks

(See student list)

B. General references

Bradley, Carolyn G. Western World Costume. An outline history. New York: Appleton-Century-Crofts, Inc., 1954.

Corson, Richard. Stage Make-up. New York: Appleton-Century-Crofts, Inc., 1960

Gassner, John. Producing the Play. Rev. ed. New York: Holt, Rinehart, and Winston, 1953.

Hewitt, Bernard, et al. Play Production: Theory and Practice. Philadelphia: J. B. Lippincott Co., 1952.

Lees, C. Lowell. Play Production and Direction. New York: Prentice-Hall, 1948.

Miller, James Hull. Self-supporting Scenery. A Scenic Workbook for the Open Stage. Shreveport, Louisiana: E. T. Tobey Co., 1971. Paperback.

_____. The Open Stage. Chicago: Hub Electric Co., 1965.

Phillipi, Herbert. Stagecraft and Scene Design. Boston: Houghton-Mifflin, 1953.

Whiting, Frank M. An Introduction to the Theatre. New York: Harper and Brothers, 1954.

DRAMATICS - A publication of the International Thespian Society.

"Freestanding Scenery" by James Hull Miller, HUB Bulletin 121, Revised, 1969. Available on county level.

C. Films (Available from Dade County AV)

Costume Designer	1-05445
Stage Make-up	1-11741
Light and Dark	1-04168
Light and Shadow	1-01856
On Stage	1-13090
Designing a Set	1-04385

D. Filmstrips (Available for purchase)

Educational Audio Visual, Inc.
Pleasantville, New York 10570

"The Theatre at Work"
"Make-up for the Theatre"

Eyegate House
14601 Archer Avenue
Jamaica, New York

"Behind the Scenes at a Theatre"

The Alcone Company
Paramount Theatrical Supplies
32 West 20th Street
New York, New York

"Make-up for the Stage"